

# BIOS *REPORTER*

Volume 35 No. 3

July 2011



THE BRITISH INSTITUTE OF ORGAN STUDIES

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## BIOS REPORTER

Opinions expressed in the *BIOS Reporter* are those of the respective contributors.

**Editor:** Professor David Shuker



The July 2011 *Reporter* was printed by Anchorprint, Syston, Leicestershire; the layout, typesetting and distribution are by David Shuker.

For inclusion in the October 2011 edition of the *Reporter*, copy must be received by  
**Friday 16 September 2011**

Submit material to the Editor by post or e-mail.

### SUBSCRIPTIONS

The annual subscription to BIOS is £30 (£24 concessionary and £10 for full-time un-waged students under 30 years old). Full details of membership and subscriptions can be obtained from the **Membership Secretary:**

Melanie Harrison



*The cover illustration is an oil portrait (1813) of organ-builder Benjamin Flight (c.1767–1847) by George Dawes (1781–1829): see p. 66.*

*Image © Centre for Performance History, Royal College of Music.*

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## EDITORIAL

The chapel of Cranleigh School has recently been graced with a brand-new Mander organ built to a very high specification, both tonally and technologically. It was against the backdrop of this fine instrument, during a recent IBO meeting, that I was given the somewhat daunting task of extending some thoughts on the provision of organs in state schools that first appeared in a BIOS column in *Organists' Review*. The rarity of pipe organs in state schools, combined with the fact that more than 90% of children receive their education in that sector, means that not only are most children less likely to think of playing the organ but that they also are much less likely to see and hear an organ in the flesh than their contemporaries in the private sector. It seems, therefore, that one of the tasks that we have before us is to take the organ and its music out into the wider world if we are to interest a new generation of builders, players and listeners. Over an excellent lunch at the IBO meeting I was fascinated to hear from John Mander of a group of musicians who tour around schools in Japan introducing the organ to primary school children in a very imaginative way that makes use of traditional role of the flute in Japanese music. Soon after, I came across a novel scheme organised by the German organbuilders Freiburger Orgelbau, in which 'Kinder-Orgel-Clubs' (Children's Organ Clubs) can visit workshops to see organs being built as well as attending organ concerts (see [www.freiburgerorgelbau.de/kinderclub.php?neue=1](http://www.freiburgerorgelbau.de/kinderclub.php?neue=1) for more details). Nearer home, the Derbyshire and District Organists' Association (DDOA) has been running a well-coordinated scheme for a few years in which a team of organ-builders and organists visit schools. A tiny demonstration organ built by Derby organ-builder Ed Stow allows children to see the inner workings of the action as well as hearing the combined sounds of various pipes (more details in a recent DDOA newsletter available at [www.derbyorganists.co.uk](http://www.derbyorganists.co.uk)). Just as politicians have learned to take nothing for granted, as exemplified by the adage 'the price of freedom is eternal vigilance', then perhaps we in the organ world should take as our clarion call 'the price of our interest in organs is eternal outreach'.

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The cover image continues a perhaps to be short-lived tradition of portraits of organ-builders from the pre-photography era. Portraits of instrument makers, and organ-builders in particular, are rare. The oil painting was bought at auction in 2006 by the Royal College of Music (RCM). This fine portrait of Benjamin Flight includes his device for setting pins in barrels and is currently displayed above a Flight & Robson barrel organ from the RCM instruments collection.

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You will have received this edition of the Reporter in time to register for the BIOS/DOA conference in Durham (see pp. 87-89) which once again takes up the tradition of peripatetic BIOS residential conferences after our four-year sojourn in Oxford. With my recent move of house and business combined with a decision to embark on a new distribution system (hence the polybag enclosure for UK-based members) there has inevitably been some delay in the preparation of this edition. My apologies in advance if some copies have gone astray despite our efforts to ensure that this does not happen.

## HISTORIC ORGANS CERTIFICATION SCHEME

PAUL JOSLIN

The following organs were awarded Historic Organ Certificates at the BIOS Council meeting on Saturday 25 June 2011:

Location	Builder(s) and Date(s)	Comments	Grade
St Michael's Stoney Stanton Leicestershire	Thomas Lane and Sons of Earl Shilton 1884	Important material by a builder whose work is rare	CoR
St Winfrid Testwood Southampton Hampshire	Henry Willis c1872 present location since 1947	A good organ by Henry Willis substantially in original condition. Built for Orphan Working School Haverstock Hill Hampstead London.	II
St Peter Cross Hands Rd Pilning Bristol	William Allen	A rare example of work by William Allen of London	II*.
Stocksfield Methodist Church Northumberland	Hunter & Son	A fine house organ built for J. Armour Brown of Paisley by Alfred Hunter which retains the original water engine	II*
St Martin Zeals Wiltshire	Sweetland 1866 [restoration Osmund]	A fine organ substantially in original condition	II*
St James Muswell Hill London N10	Harrison & Harrison 1955 (major over- haul 2010/11)	A good organ which remains substantially as designed by H. A. Bate	II
Halifax Minster [ St John the Bap- tist Parish Church]	Harrison & Harrison 1929 (inc. some ear- lier pipework)	A good organ with minor later alterations	II
St Peter Slinfold West Sussex	Fincham 1868	An outstanding organ by a builder whose work is rare	I
St Andrew Northwold Norfolk	William Hill 1863	An outstanding organ in original condition	I

<b>Location</b>	<b>Builder(s) and Date(s)</b>	<b>Comments</b>	<b>Grade</b>
St Mary Wigton Cumbria	Harrison & Harrison 1912	A fine organ incorporating some earlier material by Gray & Davison 1859 and Bruce of Edinburgh	II*
Chesham URC	Forster & Andrews 1886	An outstanding organ, the first using tubular-pneumatic action by this builder	I
St Dunstan Bellingham London SE6	Hill 1866 Case 1837 Hill & Davison	A fine organ incorporating important material by Hill & Davison 1837, Hill 1866 and one rank by Smith all originally in the Chapel Royal St James's Palace London	II*
St Thomas and St John, Radcliffe Lancashire	Hill 1863 – later alterations	A tonally fine organ which contains the case and nave organ originally made for York Minster	II*
Holy Trinity Sheen Park Richmond upon Thames	Hill 1871	An outstanding organ	I
St Michael Esh Durham	John Nicholson of Newcastle c1860	A good organ which includes material by John Nicholson. Nelson 1919 conservative rebuild	II
St Mary the Virgin Burgh next Aylsham Norfolk	A.Hunter c1881	A good organ originally made for a house	II
<b>Scotland</b>			
Blair Castle	'I.L.' 1630	An outstanding survival of a regal and organ in original condition	I
Nairn. St. Ninian's Church of Scotland	Willis & Lewis 1924	A fine organ and rare survival from the short lived dual-named company	II*
St. Nicholas Buccleuch, Dalkeith	James Bruce c1820	An outstanding organ	I
St. Nicholas Buccleuch, Dalkeith	Binns 1906	A good organ	II
St. Patrick's RC Edinburgh	Bruce 1835 Holt 1867	A fine organ retaining important details by both builders	II*
St. Drostan's Episcopal, Old Deer	Porritt 1878	An outstanding organ by this builder in original condition which includes a radiating non-concave pedalboard	I

Location	Builder(s) and Date(s)	Comments	Grade
Borthwick Church of Scotland	Forster & Andrews 1893	An outstanding organ which incorporates fine pipe decoration and unusual mechanical and pneumatic stop control	I
Crichton Collegiate Church	Joseph Brook 1899	A fine organ substantially in original condition	II*
Coupar Angus Abbey	Wadsworth 1892	A good organ with minor changes	II
All Saints Episcopal Fyvie	David Hamilton 1850	A fine organ by this builder substantially in original condition	II*
St. David's RC, Dalkeith	D & T Hamilton 1869	A fine organ	II*
Fyvie Castle	Norman & Beard 1905	A fine house organ. An early example of Hope-Jones electric action and among the earliest electric actions still in working condition. The organ retains a player mechanism	II*
Deer Church of Scotland	Willis 1898	A fine and late example of an organ by this builder	II*
Preshome St. Gregory's RC	Bruce 1820	An outstanding example of an organ and case by this builder which retains only hand blowing	I
Church of the Incarnation RC	James Conacher c1880	An outstanding example of an organ by this builder which retains only hand blowing	I
Inveresk St. Michael's Church of Scotland	Lewis & Co 1892	A good organ	II
Hawick, Trinity Church of Scotland	Binns 1911	A good organ	II
Forest Green, Surrey, Church of England	Samuel Letts 1806	An interesting organ by a Scottish builder which incorporates some later changes; the only known organ by Letts	II
Edinburgh, Granton Church of Scotland	Rushworth 1936	A good example of an extension organ by this builder	II
<b>Methodist Churches</b>			
Bristol New Room	Snetzler 1761	An outstanding organ	I

Location	Builder(s) and Date(s)	Comments	Grade
Hallam	Willis 1863/1890	An outstanding early organ by this builder, opened by S.S. Wesley	I
Birmingham Kings Heath	Arthur Harrison 1906/1926	A fine organ by Arthur Harrison	II*
Winsford Trinity	Steele & Keay 1907	An outstanding organ in original condition	I
Writhlington	Sweetland 1876	A fine organ	II*
Chistlehurst	Forster & Andrews 1883	A fine organ incorporating earlier pipework	II*
Tamworth Central	Nicholson & Lord 1903	A fine organ	II*
Halstead – Essex	Bevington & Sons 1883	An outstanding organ	I
Brigg	Henry Jones c1900	A good organ	II
Scotland Organs for Re-accreditation			
Dundee Caird Hall	Harrison 1923	An outstanding organ, restored by Harrison & Harrison	I
Dufftown St. Mary's RC	Peter Conacher c.1878	A fine organ	II*
Edinburgh Dean Church	Charles & Frederick Hamilton 1903	An outstanding organ, restored Nicholson 2007 with HLF aid	I
Edinburgh Freemasons Hall	Brindley & Foster 1913	An outstanding organ, restored Forth 2009 with HLF aid	I.
Edinburgh True Jesus Church	Arthur Ingram 1912	An outstanding organ	I
Glasgow Kelvingrove Gallery	Lewis & Co. 1901	An outstanding organ, restored Mander 1989	I.
Scone Palace	Elliot 1813	An outstanding organ	I.
Paisley Museum	Gern 1888	An outstanding organ. House organ made for Archibald Coats. Only Gern organ to survive intact with sliderless-chest action	I



## CASEWORK OFFICER'S REPORT 2/11

ANDREW HAYDEN

Since the last edition of the *Reporter*, I am pleased to note that **St John the Baptist, Bollington N02114** will be moving to a new home in a church in Gloucestershire. With the deadline for work to begin on the redevelopment of St John's over the winter of 2010-11 the organ was professionally dismantled and placed in storage by Andrew Fearn. Again, my thanks to David Shuker for having been proactive in assisting its relocation.

### **Chapel of the Royal Marines, Chivenor**

This house organ by Hill built 1883 remains available and the need to find a new home for it is becoming a matter of some urgency. Any expressions of interest should be directed to: Major Mark Latham Royal Marines, OC Base Squadron, Commando Logistic Regiment, Royal Marines, RMB Chivenor, Barnstaple, North Devon EX31 4AZ. [REDACTED]

### **Christ Church, Biddulph Moor P00637**

Further to my report in the April 2011 *Reporter* (p. 35) more evidence has emerged that this organ was built by Samuel Renn for St Lawrence Chorley in 1837. Many features of the original organ have survived intact although the case has been somewhat rearranged. With sensitive restoration this organ could add significantly to the small number of Renn organs that have survived.

Full details of what is currently known about the history of the Christ Church, Biddulph Moor organ are to be found in an article by David Shuker in the August 2011 edition of *Organists' Review*.

### **Chesham United Reformed Church N09252**

Although not under threat, this organ is a most significant find and one deserving of the greatest care and attention. In 1886, Forster & Andrews built a small pilot instrument to test out their system of tubular pneumatic action. This is it and it has survived virtually intact. It was marginally altered by Percy Daniels in the 1950's with the addition of a Fifteenth on the Swell but the remainder is as originally built. It is not often that a builder's first essay using new ideas remains so well preserved and I shall be writing about it in the *Reporter* later in the year.

The organ had nine stops (now ten) in divided cases on the west gallery with the console placed midway facing east. The action which is a simple two-stage charge type, is commendably prompt and efficient and in a generally good state of repair. It was in the care of Robin Rance until very recently. The organ has recently been awarded a Grade I HOC.

## MORE ON ORGAN-BUILDING IN PETERHEAD

DAVID WELCH

From searching in the *Aberdeen Journal* newspaper, I have found several advertisements that add useful facts to my 2009 article reporting on the activity at Peterhead around 1800.<sup>1</sup> I reproduce the two main advertisements in full:

*Aberdeen Journal* 17 August 1808.

### AN ORGAN

There is to be sold in PETERHEAD

A Very Fine-toned Upright CHAMBER ORGAN of FOUR STOPS; viz. Stopt Diapason, Open Diapason down to the lowest note on the Violin, Open Flute, Fifteenth, all of Wood, and of the finest workmanship. WILLIAM TYTLER Senr. the Maker, has constructed many Organs for Noblemen and Gentlemen, under the instruction and inspection of the Rev. Dr. Laing, all of which have obtained great reputation; and as he means this for his last work of the kind, he also intended it for the best; and it has been commended by many good judges.

Apply to William Tytler, senr. at his house, Merchant-street.

N.B. As William Tytler, Senr. cannot conveniently keep the instrument, he will sell it much below the London price.

*Aberdeen Journal* 30 October 1811.

### AN ORGAN TO BE SOLD

Mr James Argo, Junr, PETERHEAD, intends to sell by private agreement, a fine CHAMBER ORGAN. It has four stops, Stopt Diapason, Open Diapason

down to the E in the bass cliff, Open Flute, and Fifteenth. The pipes are all of wood, made by an excellent workman, who has built Organs for various musical gentlemen, some of the highest rank, which are in great esteem for their tone.

Mr Argo's reason for purchasing the Organ no longer subsists, he will be content to part with her even below her value. The Organ may be seen and tried, at any time, at Mr Argo's house.

The 1808 advertisement makes clear that William Tytler had been guided by Dr Laing in his organ-building, and this explains the items in an 1788 bill given to Prof James Beattie for an early Peterhead-built organ.<sup>2</sup> Tytler was paid for the "Joiner's account", while Dr Laing charged for "the metal fifteenth and everything else". Dr Laing was certainly the same person in 1808 as 1788, having been the minister of the Qualified Episcopal Chapel from 1771 to 1812, and very probably the 1788 Tytler became the retiring William Tytler of 1808.

The joint endeavours of Laing and Tytler could be considered amateur, as not being their main occupation. But since Tytler probably constructed at least ten of the fifteen organs built in Peterhead by 1815,<sup>3</sup> he verges on being a professional builder. The minister of the other Episcopal chapel in Peterhead, Patrick Torry, was also involved in organ-building, but Neale's statement "He had several instruments built in Peterhead doing with his own hand the most delicate part of the work"<sup>4</sup> seems revealing; maybe Tytler also did the joinery for Torry.

<sup>2</sup> Welch, D., *BIOSRep*, 33:1 (2009), 34.

<sup>3</sup> Arbuthnot, James, jun, *An Historical Account of Peterhead* (Aberdeen, 1815).

<sup>4</sup> Neale, J.M. *The life and times of Patrick Torry, D.D.* (Joseph Masters, London, 1856) 45.

<sup>1</sup> Welch, D., *BIOSRep*, 33:1 (2009), 34-36.

Whether the organ advertised by James Argo in 1811 is the same as Tytler's last one on sale in 1808 is doubtful. The four stops are the same, but in 1811 the Open Diapason is said to go down to E in the bass clef, whereas in 1808 it went "down to the lowest note on the violin". There is a greater chance that Argo's 1811 organ was the one Keith Episcopal Chapel bought from him in 1815.<sup>5</sup>

Another possible Peterhead-built organ was advertised for sale in 1805 by the Peterhead Episcopal Chapel organist, John Morrison, being described as having three stops and a half.<sup>6</sup> The stops are not named, neither their material. Considering that the main buyers of the Peterhead organs would be north-east Scottish aristocrats whose castles and houses were relatively modest, it is likely that just small organs having at most four stops were constructed in the town.

A definite customer for a Peterhead organ, but probably atypical, was the Duke of Gordon, who lived in Gordon Castle at Fochabers, Morayshire. There is a voucher for his factor paying the freight of an organ from Peterhead to Fochabers in 1804.<sup>7</sup>

That the pipes were all wood in the two organs for sale in 1808 and 1811 is unusual, and besides suggesting an outdated and unprofessional approach to construction, it may have resulted from a decline in input from the two ministers. Torry became Bishop of Dunkeld and Dunblane in 1808, and though continuing (as usual in the Episcopal Church) in his existing ministry in Peterhead, he must have spent much time administering and visiting his diocese, which was long distant from the north-east.

Dr Laing by this time was in his sixties, and he died in 1812.<sup>8</sup>

An indication of the number of organs kept in the region at the start of the nineteenth century is given by the fact that several men advertised organ services: in 1805 John Morison offered tuning,<sup>9</sup> in 1807 William Jones, describing himself as an organbuilder and pianoforte maker from London, said he was available for several weeks,<sup>10</sup> in 1812 Davie & Morris said organ barrels could be made and set at their musical repository.<sup>11</sup>

For Scotland at this period it has been considered that there was a dearth of organ repairers and tuners.<sup>12</sup> However, James Shand, Banff, had advertised that he repaired and tuned organs and harpsichords back in 1783,<sup>13</sup> and Patrick Torry was entrusted by the Bishop of Aberdeen to look after the Green organ bought in 1797 for St Andrew's Chapel;<sup>14</sup> Shand at least, the sometime organist of Banff Episcopal Chapel, could still have been generally available at the turn of the century.

I thank Alan Buchan for comments on the Peterhead organs.

<sup>5</sup> Welch, D., *BIOSRep*, 33:1 (2009), 36.

<sup>6</sup> *Aberdeen Journal* 27 March 1805.

<sup>7</sup> National Archives of Scotland GD 44/51/573/1.

<sup>8</sup> Eddy, M.D. *An adept at medicine: the Reverend Dr William Laing, nervous complaints and the commodification of spa waters*. *Studies in History and Philosophy of Science Part C*, 39 (2008), 1-13.

<sup>9</sup> *Aberdeen Journal* 31 July 1805.

<sup>10</sup> *Aberdeen Journal* 10 June 1807.

<sup>11</sup> *Aberdeen Journal* 14 October 1812.

<sup>12</sup> Inglis, J. *BIOS* 15 (1991), 50-58.

<sup>13</sup> *Aberdeen Journal* 27 January 1783.

<sup>14</sup> National Archives of Scotland, CH 12/12/2318.

## LEFFLER MANUSCRIPT UPDATE

JOSÉ HOPKINS

As a direct result of the publication of the Leffler Manuscript facsimile edition, descendants of the Leffler family in Australia have been in contact with me and have supplied interesting information about the family. More research is now required

in this country which it is hoped will lead us to a closer understanding of the background to the document itself, and findings will be reported in due course.

Members are reminded that copies of the limited edition are still available from myself, at £48 + postage and packing £5 = £53, cheques payable to BIOS. The address is: 39 Church Street, Haslingfield, Cambridge CB23 1JE.



Organised by ZHdK Zurich University of the Arts

The objective of the symposium is to draw attention to the importance of the organ in European Culture and, through publicity, promote the training of young organists and to raise awareness of the organ in the general public.

The agenda will include feedback from an international survey of music professional employment as well as of statistics about the numbers of instruments. Speakers include John Mander on the 'Present Situation and Future Outlook in Organ Building'. There will be a Zurich 'Organ Crawl' and there will be world premieres of new works at a concert in the Grossmünster.

Full details and booking arrangements can be found at [www.orgel2011.ch](http://www.orgel2011.ch)

## THE OPENING OF AN ORGAN: ST MARY LE BOW, DURHAM.

SIMON D. I. FLEMING.

Eighteenth century Durham City was a hive of musical activity. The cathedral, the centre of musical life in that place, had a widely respected choir who provided the music for the services and at the choir's concerts. They were led by two able musicians, James Hesletine (c1692-1763) and Thomas Ebdon (1738-1811), who between them held the cathedral organist post for one hundred years.<sup>1</sup> The most important non-cathedral based musician in Durham was John Garth (1721-1810). He found favour as a concert promoter and music teacher and was organist at Sedgfield's church. Durham's affluence also attracted numerous transient musicians who stopped at Durham on route along the Great North Road. Given the value placed on music at Durham it comes as something of a surprise that there were no organs in the city outside the cathedral's precincts. Although some churches, such as St Oswald's and St Nicholas', had possessed organs before the Commonwealth, none were installed in the wake of the Restoration.<sup>2</sup> The only organ built in the city before the end of the seventeenth century was at the cathedral, an instrument erected by Father Smith in 1685 and 1686.<sup>3</sup> There was also a smaller organ located in the cathedral's Song School, purchased soon after the appointment of Hesletine in 1711, but this instrument was removed in 1737-38. Of Durham City's parish

churches, the first to install an organ was St Mary le Bow, a small church located on the Bailey. However, this church did not acquire its organ until 1792.

St Mary le Bow had a strong musical connection as both Ebdon and Garth lived within its parish boundaries. The church's vicar, Edward Parker (1763-1809), was also an able musician and a minor canon at the cathedral. It was due to Parker's efforts that there was a move to reform music at St Mary le Bow. He was assisted in this endeavour by the important hymn book, *The Psalms of David*, issued by the Doncaster organist Edward Miller (1735-1807) in 1790, and to which Parker subscribed. It was a highly anticipated book and had an exceptionally large number of subscribers.<sup>4</sup> The purchase of Miller's book would have been only a small step towards reform and Parker would not have been able to make improvements without adequate musicians or instruments. He was able to entice Ebdon to become a churchwarden for a second time in 1791 (Ebdon had been a churchwarden between 1769 to 1772) and this provided Parker with professional musician to enable his alterations. The only hurdle Parker had to cross was to get the parishioners to approve the installation of an organ.

According to Surtees the St Mary le Bow organ was 'purchased by parochial subscription in 1789, from the executors of the Rev. John Rotherham, Rector of Houghton-le-Spring'.<sup>5</sup> This does not appear to be entirely correct, as the church's records indicate that Parker bought the organ with own money. At this time there was strong resistance to the installation of organs as there were concerns over cost

<sup>1</sup> Hesletine was organist between 1711 and 1763, and Ebdon between 1763 and 1811.

<sup>2</sup> Barmby, J.(ed): *Churchwarden's Accounts of Pitlington and other Parishes in the Diocese of Durham from AD.1580 to 1700* (Durham, 1888), 253.

<sup>3</sup> Hird, R. & Lancelot, J.: *Durham Cathedral Organs* (Durham, 1991, 2000), 12-13.

<sup>4</sup> There were 3420 copies subscribed to.

<sup>5</sup> Surtees, R.: *The History and Antiquities of the County Palatine of Durham* 4 vols (London, 1816-1840), IV, 40. There is no surviving account of the specification of this organ.

and the general feeling was that they were unnecessary.<sup>6</sup> Parker got around this issue by ensuring that the cost of its installation would not be borne by the congregation. He achieved this by offering the organ as a gift to the church. The churchwarden's accounts reveal that on 11 September 1792:

At a meeting of the parishioners it was resolv'd to accept an organ with thanks offered to the parish by the Rev Mr Parker\_Rector- which he hereby promises to vest as Church property\_ and that leave be given to the Rector to use the organ & church for the purposes of sacred music.<sup>7</sup>

In reality it was not necessary for Parker to finance its purchase, as a musical festival, organised to help with the expense of its installation, not only covered all costs but left a surplus that was donated to the Durham Infirmary. The festival ran over three days from Wednesday 17 October 1792 and consisted of three concerts; the first of these was held at the church and featured select movements from Handel's oratorios. The second and third concerts, performances of *Acis and Galatea* and *Messiah*, were held at the Saddler Street theatre. There were also assemblies held at the 'Red Lion' tavern on Wednesday and Friday. Most of the musicians gave their time gratuitously. Amongst the performers were several lay-clerks including William Evance and Edward Meredith, both of whom were highly respected as concert singers outside Durham; William Shield, the ballad opera composer from Covent Garden, was also involved, as was Charles Avison jnr. Ebdon officiated at the church organ.<sup>8</sup> A review of the festival appeared in the local newspaper:

The Musical Festival at Durham was, as we expected, well attended. The Selection at the Church on Wednesday was opened by Mr Friend, who sung "Pious Orgies" with great taste and execution. – Miss Worrall sung her songs with much sweetness and simplicity; and Mrs Shepley justified the liberality of Mr Parker, who engaged her but a few days previous to the performance. – Evance displayed great taste and scientific skill; and Meredith, as usual, was wonderfully great. – The instrumental part was well supported. Robinson led with correctness and ability. – Ashton, Hackwood, and Shield, had much merit; and Ebdon made the most that could be of the organ, which, by the bye, is too small for so powerful a Band. – The chorusses were full, and sung with spirit and effect.– On Thursday Evening, at the Theatre, *Acis and Galatea*, was admirably performed. Meredith was peculiarly at home in Polythème. His "Indian War Song," was much applauded. – Wright's Clarinet Concerto, was much admired. –Mr Nesfield's Flute Concerto was delightful, he is certainly the first Gentlemen on that instrument we ever heard. – In short the whole performances merited that applause and approbation with which they have been honoured.

We must not omit mentioning that the Band was greatly strengthened by several Gentlemen performers, who politely came forward and gave their assistance; among the number we could distinguish the Rev. Mr Nesfield, Rev. Mr Greville, Rev. Mr Viner, Mr Methold, Mr Jackson, Mr

<sup>6</sup> Dearnley, C.: *English Church Music 1650-1750* (London, 1970), 156-7.

<sup>7</sup> GB-DRr: Ep/DuMB17.

<sup>8</sup> *Newcastle Courant*, 13 October 1792. Meredith had, by this time, resigned from the cathedral choir.

Bainbridge, Mr F. Forster, and many others.<sup>9</sup>

The event was highly profitable as the accounts reveal, with almost £100 being paid to cover the costs of erecting a gallery and installing the organ. The remainder of the proceeds, which amounted to £30 8s 4d, was donated to the Durham Infirmary.<sup>10</sup>

There is no record of who took over as organist immediately after the instrument's installation, although the most likely candidate is the cathedral lay-clerk, John Friend; he is known to have been their organist in 1795. Despite the amount spent on its setting up, repairs were needed in 1797 and 1800.<sup>11</sup> The performance of hymns continued at the church, as it was recorded in November 1795 that Friend was paid £1 'for 4 copies of his selection of the Millers Psalms with Music for the use of the Minister, Clerk, Churchwardens & Organist'.<sup>12</sup> This presumably refers to Friend's published book of psalm tunes, *Parochial Harmony* which was issued in that year.<sup>13</sup> There is also a manuscript dating from after 1801 that was used at St Mary le

Bow that contains six hymns, none of which are in Miller's 1790 psalm book.<sup>14</sup> One of these is Haydn's 'Praise the Lord ye heav'ns adore him', a relatively new hymn at the time.<sup>15</sup> To lead the congregation in their worship, St Mary le Bow also had a group of singers that were trained by Friend. Presumably, if they used Friend's *Parochial Harmony*, they were capable of singing four-part harmony.<sup>16</sup> On at least one occasion the cathedral choir sang at the church. On 22 March 1801 a 'very beautiful hymn, composed by Mr Friend, was sung...with great pathos and effect.'<sup>17</sup> The hymn in question was presumably the appropriately titled 'Morning Hymn', set to words by the minor canon Thomas Hayes.<sup>18</sup>

Parker resigned his minor canon post at the cathedral in 1801 after the accusation of showing disrespect towards the prebendary Charles Cooper (d.1804).<sup>19</sup> He continued his work at St Mary le Bow until his death on 27 May 1809 aged 46.<sup>20</sup> It was ultimately because of Parker's foresight and desire to reform music that St Mary le Bow became the first church in Durham City to install an organ. The reverberations from his actions were felt long after his death.

<sup>9</sup> *Newcastle Courant*, 20 October 1792.

<sup>10</sup> Because of the circumstances of these concerts, for which a large number of musicians provided their services for free and the extra advertising that was done, these were not typical concerts and should not be viewed as such.

<sup>11</sup> GB-DRr: EP/DuMB/12. It was repaired on the 3 April 1797 by a W. Wright who was paid £1.16s.6d and again on 15 April 1800 by Ralph Brocket, a carpenter, who was paid 6s.9d.

<sup>12</sup> GB-DRr: EP/DuMB/12. Friend was also paid for copying music for the mayor of Durham. A receipt from 1805 records that he copied, among other items, the 'Psalm Books [for the] Alderman'. GB-DRr: DU1/42/29: 24.

<sup>13</sup> London, c1795.

<sup>14</sup> GB-DRr: EP/DuMB/210/76. One of the hymns, 'Great god what do I see and hear' was, according to Temperley (1998), not published until 1801.

<sup>15</sup> This version of Haydn's tune 'Austria' set to these words first appeared as part of Edward Miller's *Dr Watts Psalms and Hymns* (London, 1800).

<sup>16</sup> Friend, J.: *Parochial Harmony* (London, c1795)

<sup>17</sup> *Newcastle Advertiser*, 28 March 1801.

<sup>18</sup> GB-DRc: MS A16:190, B11:94, B16:95, B18:27-8, B26:174, B34:123.

<sup>19</sup> GB-DRca: DCD/B/AA/11: 13-14.

<sup>20</sup> His wife Jane (c1764-1809) died on 6 November in that same year. GB-DRr: EP/Du.MB 3.

## LETTERS TO THE EDITOR

Sir,

I wonder whether any members of BIOS might be able to help me with a small piece of research which I am currently undertaking. I am trying to find information about the organ which was installed in St. James' Welsh Church, Pentrebach, Merthyr Tydfil, prior to its opening on 15/03/1901 and which was, presumably, removed when the church was demolished in about 1980. I suspect that this organ might have been the Gray & Davison instrument which was installed in Pentrebach School (which also did duty as the local church) in 1865 and removed from there on 18/02/1901, but searches in the Merthyr Local History Library, Glamorgan Records Office (including Diocesan records) and the National Library of Wales have so far failed to produce any evidence to support my hypothesis. In fact, St. James' Church seems to have disappeared almost without trace.

The reason for my interest is that the Pentrebach School organ was originally built by G & D in 1855 as a house organ in the small Derbyshire village of Radbourne, where I am organist of the parish church. Its journey to Pentrebach included a period of use in Hereford Cathedral as a temporary organ, whilst the main organ was being rebuilt.

If any BIOS members have any personal recollection of the organ in St. James' Church, or any other information about it, I would be most interested to hear.

Dr D. T. Wells,  
[REDACTED]

Sir,

Were Dulcianas meant to be played alone?

In the latter part of the 20th Century, the Dulciana seems to have been regarded as the ultimate quiet, anodyne organ stop, a provider of wisps of musical filler for funereal moments. But was this how Snetzler and others intended the rank to be used?

When I lived in Oxford, I played the organ in Rose Hill Methodist Church.<sup>1</sup> The exact history of this nice little instrument is unknown, but examinations during cleaning in 1993 and mild conjecture by local historians suggests that it may be by Hill and date from the 1840s. The original stop list was Stopped Diapason Bass (CC-B), Stopped Diapason Treble (C-f3), Open Diapason (C-f3), Dulciana, Principal (4ft), Flute (4ft) and Fifteenth (2ft); the latter three are full compass. Persistent poverty ensured relatively few changes: in 1918 a pedal board, coupler and Bourdon were added, and in 1960, a Twelfth of 19th Century pipes displaced the Flute. The diapasons and members of the principal chorus are excellent individually and in various combinations; but what of the Dulciana? Used on its own, it suggests a timidly-played, astringent baroque violin, becoming louder as one ascends the keyboard. Attempts to use it alone to play any form of meaningful music are, however, doomed; below Tenor F, the rank is grooved into the Stopped Diapason, and the latter, having to provide a bass octave for the Open Diapason, is relatively strong. Thus, the Dulciana in the treble is drowned by the accompaniment from the left hand, which strays in and out of the Stopped

<sup>1</sup> Robert Pacey and Michael Popkin, *The Organs of Oxford*, Positiv Press, Oxford 1997, p 84.



Diapason's territory. Surely this is not what an artist such as Hill intended?

But if the Dulciana is added to the Stopped Diapason Treble, all becomes clear; the two blend to produce a warm, singing diapason tone. The Dulciana's gradual diminuendo as one descends the keyboard means that the break in the bass is not obvious, and the added rank in the treble gives greater melodic prominence, so that there is a sense of solo plus accompaniment. It is, for example, possible to play Bach chorale preludes with the melody singing out plainly above. Together, the ranks also provide a milder, alternative basis for the Principal chorus in place of the Open Diapason; the (original) "mezzo forte" composition pedal gives Stopped Diapason, Dulciana and Principal together. Pressing the "full organ" composition pedal brings on every stop, including the Dulciana. Perhaps the intention was that one first drew the Stopped Diapason, then the Dulciana and then the Open Diapason if one wanted to execute an 8 ft-based crescendo? This would make sense of the plethora of Dulcianas found (always in association with hordes of Stopped Diapasons) in some of the early 19th Century "Insular" organs.<sup>2</sup>

The idea that the Dulciana is perhaps a "colour rank" analogous to a Celeste, finds support in Robert Shaftoe's description of the earlier (1783) organ in Pertenhall Church.<sup>3</sup> Though the Dulciana was of 8ft pitch from tenor G upwards, below it was a four foot rank, suggesting the role of a "helper", i.e., that it was always used with

the Stopt Diapason, never alone. (The Pertenhall Stopt Diapason has no separate draw for the bass octave.)

Descriptions of 18th- and early 19th Century Dulcianas frequently include statements such as "always been troublesome to voice"<sup>4</sup> and "speech is poor in the tenor octave"<sup>5</sup>. Such irregularities are of little consequence if the Dulciana is always to be used with the Stopped Diapason, and never alone."

John Singleton

Sir,

With reference to Nigel Browne's letter in the April edition of the Reporter, there is a description of the Apollonicon organ in Arthur Ord-Hume's book "Barrel Organ" (pp.101-139)

In this he mentions that at least 2 other organs carried the Apollonicon name — one in a private residence in Cornwall and the other in the Colosseum in Regent's Park, this instrument being by Bevington.

Although there is no mention of Bristol in the book, it seems possible that an entrepreneur had the idea of an organ for his entertainment venue in Bristol.

Rev Tony Newnham

<sup>2</sup> See, e.g., Stephen Bicknell, *The History of the English Organ*, Cambridge, 1996, p 225.

<sup>3</sup> Robert Shaftoe, "The Church of St Peter and St Paul, Pertenhall", *Organ Building*, 9 (2009), 9.

<sup>4</sup> *Ibid.*, p11.

<sup>5</sup> Robert Shaftoe, "Experienced organ-builders should have known better", *The Organbuilder* 17 (1999), 2

## RESEARCH NOTES

PAUL TINDALL

### Or I'm a Dutchman

Anthony Wood (1632-1695) was not a popular man in Restoration Oxford. In his own words, 'A. Wood's tender affections, and insatiable desire for knowledg' [sic] landed him in trouble in 1694, when the retiring senior proctor of Merton College said of him that 'he had Linceus his eyes, prying and peering as a spy.'<sup>1</sup> However, this is useful to the historian,<sup>2</sup> and on 18 May 1671 he recorded in his diary<sup>3</sup> 'Th[ursday] wee had vocall and instrumental musick in our Theater<sup>4</sup> to the new organ set up there: cost 120li made by...Smith, a Dutchman.'

The Bernard Smith who came to England was assuredly Baerent Smitt, organist and organ builder of Hoorn, as convincingly shown by John Rowntree,<sup>5</sup> but his origins are still disputed, on account of Wood's contemporary comment, and Clutton's speculation.<sup>6</sup>

However, although Smith's origins have not been discovered, there is a great weight of evidence towards him being a German. Baerent Smitt is recorded in official records as coming from Bremen to Hoorn in 1657.<sup>7</sup> Smith had some known workmen with

<sup>1</sup> Andrew Clark, *The life and times of Anthony Wood, Antiquary, of Oxford, 1632-1695, described by Himself*, (Oxford, 1894), volume 3, 450. Lynceus was one of Jason's companions on the Argo, according to Ovid, and could see through trees and walls.

<sup>2</sup> Wood coined the word 'historiographer.'

<sup>3</sup> Clark, volume 2, 1892, 223

<sup>4</sup> the Sheldonian

<sup>5</sup> John Rowntree, 'Bernard Smith (c.1629-1708), Organist and Organbuilder, his origins,' *JBIOS* 2 (1978), 10-19

<sup>6</sup> Cecil Clutton and Austin Niland, *The British Organ*, (London, 1963), 68-70

<sup>7</sup> Rowntree, 10

German names: for instance Joachim Byfield or Bielfeldt Christopher Shrider or Schreider, and probably Johan Knoppell. His nephew Gerard Smith's apprentice Dodo Tolner (died c. 1725) was 'a German' according to his widow.<sup>8</sup> Roger North (1653-1734),<sup>9</sup> who had an organ by Smith at Rougham Hall, discussed pipe markings: 'Cis, Dis etc.' for C# and D# 'as is common with organ makers in Germany, as I find by what is wrote upon the rowling board, sound chest and pipes in my organ, which was made by Mr.Smith, that country man.' Hawkins also thought that Smith was German.

One of Clutton's arguments is that Bernard was the nephew of an English Christian Smith, based on the slim evidence of an organ in the Mander collection. This is marked 'Christianus Smith fecit 1643'<sup>10</sup> on a label attached to one wooden pipe, though the last two digits are now faint and unreliable. The organ's earliest known home was in Norwich in the eighteenth century, and it is similar in many respects to two other chamber organs of the early seventeenth century, the ex-Hunstanton Hall organ now at Smithfield, Virginia and the Dean Bargrave organ at Canterbury.<sup>11</sup>

The idea of a pre-civil war 'Christianus Smith' has gained currency in the past few decades, but it is hard to see why, since he is undocumented, while there are several other builders of the time whose activities are well known: for instance Thomas Hamlin, John Burward and Thomas and Robert Dallam.

<sup>8</sup> Westminster Archives, MS F5027, p. 300, 14 January 1735

<sup>9</sup> John Wilson, *Roger North on Music*, (London, 1959), 56

<sup>10</sup> James Collier, *The Christianus Smith Organ* (unpublished technical report, c.1995).

<sup>11</sup> All from the east of England. Hunstanton is near Norwich, and Isaac Bargrave held livings in Cambridge and Kent.

So why did Anthony Wood call Smith 'a Dutchman'? There is firm contemporary evidence that 'Dutch' was synonymous with 'German,' as with the Pennsylvania Dutch in America today.

Breakaway German Lutherans from the Hamburg Lutheran Church, Little Trinity Lane took over a Jesuit Chapel in the Savoy, disused since 1688, in 1694.<sup>12</sup> Roque's map of c. 1740 shows it as 'Dutsch Chu' adjacent to 'Jesuites Ground,' but it was generally known as the German Lutheran Church in the Savoy. Christian Smith's contract for a new organ,<sup>13</sup> dated 1701, refers to it as 'now made use of as a place of Divine Service for the High Germans,' and when Marsh visited in 1781,<sup>14</sup> he was subjected to a 'sermon of an hour and a quarter in *high Dutch*,' High Dutch (or Hochdeutsch) is the form of German spoken in the southern lands, including Bavaria and Austria. The Hamburg Lutheran church, founded in 1672, as the name implies was paid for by north German merchants, but originally was a congregation of many different protestants, including Swedes and Danes. After the Act of Toleration (1689) it was possible to build new churches with more unified congregations: hence the split. The usage was still known in the later nineteenth century: 'The German chapel sometimes called the Dutch...remained in the Savoy until our own day'.<sup>15</sup>

## York Minster

It is now certain that Bernard Smith did build an organ for York Minster, the contract for which, dated 22 January 1690/91 survives in the Bodleian Library.<sup>16</sup> There are apparently no records at the Minster, but the papers of Thomas Comber, (1645-1699) Precentor of York and later Dean of Durham were published in 1799,<sup>17</sup> and show him to have procured the organ:

The cathedral organ being in great decay, he [Thomas Comber] wrote a letter to the Bishop of London, wherein he requests his lordship's concurrence and advice about petitioning the King for a useless organ in Whitehall, but this not taking effect, he represented the state of the old organ to the Archbishop of York, and requesting his grace to present a new one to the chapter. The archbishop declined this, as he had already, in the short time since he had been advanced to the see, paved the choir with handsome marble, set up new rails, and given hangings to the altar. Desirous, however, to promote the undertaking, his grace offered to be at half the expence, if the precentor would raise the other. [which he did]...He made hereupon an agreement with Mr. Smith to build a new organ for *four hundred pounds*, which engagement was fulfilled within a twelvemonth. The archbishop, besides the *two hundred pounds* which he subscribed, left orders in his will, that his executor should pay for the fitting and casing of it, and for painting the frame.

The Archbishop was Thomas Lamplugh (1615-91), and the provisions in his will support the suspicion that Smith built his organ in Dallam's existing case.

<sup>12</sup> Susanne Steinmetz, 'The German Churches in London, 1669-1914,' in Panakos Panayi (ed.), *Germans in Britain since 1500*, London 1996, 52-3

<sup>13</sup> Westminster Archives, MS SMGLC/0330/1

<sup>14</sup> Brian Robins (ed.), *The John Marsh Journals. The Life and Times of a Gentleman Composer*, (= *Sociology of Music*, Vol. 9: Stuyvesant NY 1998), 255

<sup>15</sup> William J. Loftie, *Memorials of the Savoy*, (London 1878), 160

<sup>16</sup> Andrew Freeman and John Rowntree, *Father Smith*, (Oxford 1977), 195-9

<sup>17</sup> *Memoirs of the life and writings of Thomas Comber, D.D., sometime Dean of Durham...compiled from his Original MSS By his Great Grandson Thomas Comber, A.B.* (London 1799), 283-4

## Old Queens: the Popish Chapel at Whitehall

This is a complex story, and at least three different instruments are involved.

The 'useless organ in Whitehall' must have been the 1686-88 Harris instrument in Catherine of Braganza's Catholic Chapel, which was moved by Smith to St James, Piccadilly in 1691.<sup>18</sup> After James II's departure in 1688 Catherine moved to Somerset House.

In the Chancery case *Smith v. Aedes Christi*<sup>19</sup> it appears that Bernard Smith began making an organ for Christ Church, Dublin in 1694 which was finished in London about a year later. The Bishop of Kildare, Dean of Christ Church, wrote meanwhile to Smith wanting considerable enlargements and enclosing a bank bill for £100 in part payment, which Smith left untouched. Instead he began a second, larger organ also for Christ Church, which was built between 1696 and 1697. The two organs were then set up in the now-disused Catholic Chapel at Whitehall, where they were severely damaged in the fire of 1698, especially the earlier one. Meanwhile, Harris 'made an under hand or after bargain' with the Dean and Chapter for yet another organ, and Smith claimed that they had broken their contract. It emerges that Smith intended eventually to sell the first organ to Christ Church, Oxford. Smith is evidently trying to make up his losses from Dublin, but the result of the case is not known at present.

However, another catholic chapel organ at Whitehall is mentioned in the Treasury payments of 1700:<sup>20</sup>

<sup>18</sup> Westminster Archives, D1756, St James Piccadilly Vestry Minutes, 17 October 1691

<sup>19</sup> National Archives, MS C24/1207/101. Transcription courtesy of Dominic Gwynn.

<sup>20</sup> *Calendar of Treasury Books*, October 1700-December 1701, 162-3: 26 November 1700, quoted in Freeman

'Royal sign manual for £500 to Bernard Smith, organ maker, without account: as royal bounty on consideration of his loss by the burning of an organ prepared for him by warrant of the late Queen for the use of the Royal Chapel at Hampton Court and which by command of the said late Queen was set up in the late Popish Chapel at Whitehall pending some alterations in the said royal chapel at Hampton Court, but which was burned in the late dreadful fire in Whitehall.'

It stretches credulity to imagine that there were *three* organs by Smith set up in the Popish Chapel at Whitehall, so perhaps there has been some massaging of the evidence to allow Smith to recoup his losses. The 'late Queen' could be Catherine of Braganza or indeed Mary of Modena, but Catherine's organ by Harris has already been discussed, and why should either of these Catholic ladies be ordering an organ for the Chapel at Hampton Court, never a Catholic building? It seems more likely that Queen Mary II (died 1694, and the latest of the three to be Queen) is meant.

## The Original Polish Builder

Christopher Shriver was 'born and bred up under Schmidt,' according to the *Christian Remembrancer*,<sup>21</sup> and he appears in the Canterbury records as early as 1704.<sup>22</sup> It is interesting that he doesn't appear in *Smith v. Aedes Christi* (see above): Joachim Bifield, John Combe and John Knoppell all appear for Smith and were presumably working for him from c. 1694: Bifield says so explicitly. Sumner<sup>23</sup> alleges that he was born in and Rowntree, 135

<sup>21</sup> 1833, 498-9

<sup>22</sup> Joan Jeffery: 'The 17th and 18th century Quire organ in Canterbury Cathedral: Some new observations', *Organ Yearbook XVII* (1997), 14

<sup>23</sup> W.L. Sumner, *The Organ*, 4th edition (London, 1973), 167

'Leopoldsberg' about 1675, and his source is presumably this:<sup>24</sup> 'Christopher Schreider (Schrider), son of Conrad S. by Ann his wife, born at Leopoldsberg in Germany, was Naturalized by virtue of an Act passed in 1705.'<sup>25</sup> There are two towns formerly called Leopoldsberg, now both in Poland: one in West Prussia, and one now called Chwalkowice, near Opole in Upper Silesia.

Shrider was appointed to finish Smith's organ at Trinity College, Cambridge on 3 May 1708,<sup>26</sup> and there was a dispute between Stockwell and Shrider over some money due to Smith at Rochester in 1710.<sup>27</sup> In 1714 a competition was held between an organ by Jordan and one begun by Smith, and completed by Shrider,<sup>28</sup> and it seems reasonable to believe that he was Smith's successor. Shrider had already succeeded Smith as organ maker in ordinary to His Majesty by 1712.<sup>29</sup>

Hawkins<sup>30</sup> says that 'He [Smith] had a daughter married to Christopher Schrider, a workman of his, who succeeded him in his places,' but this is difficult to verify: Smith mentions no daughter (or other children of his own) in his will. He certainly did marry Helen Jennings, daughter of

Thomas Jennings, a Gentleman of the Chapel, on 6 April 1708, at the Chapel Royal in Whitehall,<sup>31</sup> and various children are buried at the Abbey 'of Christopher and Elianor Shrider' between 1709 and 1723.<sup>32</sup>

However, there are still too many Shriders. At St Bride Fleet Street there is an intriguing series of entries between 1705 and 1709:

Ann Schrider Daughter of Christiana [sic] and Hester at ye Dog in Salisbury Court Organ Maker baptised 3 June 1705<sup>33</sup>

Mary Shrider daughter of Christian and Hester His wife a Organ Maker baptized 10 December 1706

Hester Shrider buried 4 June 1708<sup>34</sup>

John Shrider of Christian and Elizabeth his wife, baptised 18 September, buried 28 October 1709, 'a child, in Essex street.'<sup>35</sup>

Clearly not Christopher, who was busy with his family in Westminster: did he have a brother or other relative called Christian? Salisbury Court was across the road from Renatus Harris in Wine Office Court, and Harris erected an organ case in the Carpenters Company yard there in 1703.<sup>36</sup>

Christopher Shrider does not seem to have made many instruments: perhaps the Royal post involved extra income which didn't go through the official records. He evidently

<sup>24</sup> Though it doesn't give an age.

<sup>25</sup> W.A. Shaw (ed.), *Letters of Denization and Acts of Naturalization for Aliens in England and Ireland 1701-1800* (= Huguenot Society Quarto Series Vol. 27: Manchester, 1923) 53

<sup>26</sup> G.F. Cobb, ed. Alan Gray, *A brief history of the Organ in the Chapel of Trinity College, Cambridge*, 2nd edition (Cambridge 1913), 17

<sup>27</sup> Freeman & Rowntree, 8. Bernard Smith's widow Elizabeth married John Stockwell by licence on 18 February 1709 (i.e. 1710 New Style) at St Mary, Lambeth.

<sup>28</sup> *Post Boy*, Thursday 27 July 1714.

<sup>29</sup> W.A. Shaw and F.H. Slingsby (eds), *Calendar of Treasury Books Volume 28 1714*, (London 1955), 12 September 1712

<sup>30</sup> Sir John Hawkins, *A General History of the Science and Practice of Music* (1776), (London, 1875), Volume 2, 692

<sup>31</sup> Joseph Lemuel Chester (ed.), *The marriage, baptismal and burial Registers of the Collegiate Church or Abbey of St. Peter, Westminster* (=Harleian Society 10, 1875), 383. She was baptized 1 May 1689, died 21 and buried 27 March 1752 at the Abbey.

<sup>32</sup> *ibid*, 291, 309 Elizabeth, 3 June 1709, Elizabeth 12 December 1710, Ann 18 January 1712/13, Thomas 15 March 1717/18, John 3 October 1723, and a stillborn 14 April 1728, buried at St Margaret's.

<sup>33</sup> Guildhall MS 6548, composite register 1695-1706

<sup>34</sup> MS 6550, Register of burials 1708-26

<sup>35</sup> Same registers

<sup>36</sup> Joan Jeffery, 'Organ-builder history from fire insurance policies,' *JBIOS* 26 (2002), 112-113

had property interests, like Jordan.<sup>37</sup> The organ at the Chapel Royal, Hampton Court was built by Shrider for £800: he was paid £322 10s on 16 May 1711,<sup>38</sup> and the remainder was signed off on 15 May 1713.<sup>39</sup> He attempted to sell the parish of St Clement Danes a second-hand organ in 1715, but instead Gerard Smith repaired and improved Bernard Smith's existing one for £300.<sup>40</sup> Otherwise he made organs for St Mary, Whitechapel (1715) the Oxford Chapel (1723),<sup>41</sup> St Martin-in-the-Fields (1726, another Royal commission), and one or two temporary Royal organs:

'These are &c. to Mr Christoph Shrider Organ Maker in Ordinary to His Majesty the Sumn of One Hundred Sixty Three Pounds for taking down the great Organ in St. James's Chapel and for provid[ing] a new Organ and placing the same over the Altar for the Marriage of the Prince of Wales. Also for mending and repairing the old Organ and putting it up again after the Marriage and taking down the new One, as appears by a Bill of particulars hereunto annexed Certyfyed by Mr Bernd Gates Tuner of the Regals. And &c. Given this 7<sup>th</sup> Day of Feb 1736/7'<sup>42</sup>

The marriage of Frederick, Prince of Wales took place on 27 April 1736 in the Chapel Royal, St. James's. Shrider did not build a new organ here: the 'old organ' set up

again after the wedding was Smith's, substantially complete by 1704.<sup>43</sup>

'They are putting up a Gallery in King Henry the Seventh's Chapel, where an Organ is to be built by Mr Schrider, his majesty's Organ-Builder, as fast as possible, for the Performance of a solemn

Anthem the Night her Majesty is interred.'<sup>44</sup>

'These are &c. to Mr Christopher Shrider Organ Maker in Ordinary to His Majesty the Sumn of Seventy Eight Pounds Ten Shillings for providing putting up and pulling down an Organ in the French Chapel at St James's for rehearsals and for putting up in King Henry the Seventh's Chapel in Westminster Abby for the practice and performance of the Funeral Anthem for her late Majesty [Queen Caroline] as appears by the Annex Bill... 17 Day of October 1738'<sup>45</sup>

The 'fine new Organ' of All Hallows, Bread Street was opened on 17 December 1721, and it seems safe to assume that Shrider was the builder: he was paid two years maintenance salary in arrears in 1723.<sup>46</sup>

The organ of Wigan parish church was erected in 1714 after several years of protracted wrangling: it is traditionally supposed to be by Smith, and therefore (because of the date) built or finished by Shrider, but no makers are recorded in the

<sup>37</sup> National Archives C11/796/8 is a chancery suit 'Shrider v. Turner,' involving property rather than organ building. Thanks to Dominic Gwynn for this information.

<sup>38</sup> William A. Shaw (ed.), *Calendar of Treasury Books Volume 25, 1711* (London, 1952), 279

<sup>39</sup> Joseph Redington, *Calendar of Treasury Papers Volume 4, 1708-14* (London 1974), 484

<sup>40</sup> Westminster Archives, MS B1062, St Clement Danes Vestry Minutes 1709-1716

<sup>41</sup> Contract reproduced in BL Add. MS 18238, ff. 39-40. It had a manual shove-coupler, like a harpsichord.

<sup>42</sup> Lord Chamberlain's Warrant Book, National Archives, LC5/20, 134, 182

<sup>43</sup> Andrew Ashbee, *Records of English Court Music Volume II, 1685-1714*, (Snodland, 1987), 74, 76, 148

<sup>44</sup> *The Old Whig or The Consistent Protestant*, Thursday 15 December 1737

<sup>45</sup> Lord Chamberlain's Warrant Book, National Archives, LC5/21, 5

<sup>46</sup> Guildhall MS 5038/3. All Hallows Bread Street Church Wardens Accounts 1706-1737. There seems to have been an earlier organ: William Babell was appointed organist on 12 November 1718 for the organ 'lately set up,' (Donovan Dawe, *Organists of the City of London 1666-1850* (London 1983), 22, and it is noted in the *Post Boy* of 15 July 1718.

church records.<sup>47</sup> *Organographia* says<sup>48</sup> 'Schmidt finished by Shrider 1708,' and Sperling says<sup>49</sup> 'Schmidt and Shrider 1708' for St Mary Magdalene, Taunton, an otherwise anonymous organ which was opened on 3 January 1709.<sup>50</sup> It is unlikely that Shrider built an organ for St Mary Abbots, Kensington in 1716.<sup>51</sup> Sperling, who was curate at the church, reproduces extensive extracts from the churchwardens accounts,<sup>52</sup> now missing, and only the Harris family is mentioned 1702-1745. There were also two organs in collaboration with Jordan, at the Abbey (1727-30) and at St Alban Wood Street (1729).<sup>53</sup> George II's Coronation was in October 1727.

'These are to pray and require you Lordship to pay or Cause to be paid to Mr: Christopher Shrider the sum of One Hundred and Thirty Pounds for putting up a large Organ in Westminster Abbey for the P[er]formance of Mr: Handals Vocal and Instrumental Musick on the Coronation of His Majesty...8<sup>th</sup> day of June 1728.'<sup>54</sup>

This is not a large amount: the bulk of the organ must have been paid for in some other way.

'We hear that his Majesty has made a Present of the fine Organ that was put up for the Coronation-Day in Westminster-Abbey, to the said Church; and which is to be placed at the West End of the Choir, and to stand in the same Form as that at St Paul's, viz. with two fronts. Made by Mr Shrieder [sic], the King's Organ-Builder.'<sup>55</sup>

The Chapter directed on 16 April 1728 that 'the New Organ given by his Majesty to this Church, be erected over the Entrance into the Choir,' and approved articles of agreement with Schrider on 25 May.<sup>56</sup>

'Mr Shryder [sic], Organ-Builder to his Majesty, and Mr Jordan, Organ-Builder of Southwark, have agreed for making a large new Organ to be set up over the Choir Doors in Westminster Abbey.'<sup>57</sup>

'Last week they began to put up in the Abbey-Church at Westminster, the new Organ that was play'd at the late Coronation of his Majesty; and the old organ that was up there, is to be made a Present of to the Parish of S. John the Evangelist, to be erected in their New Church.'<sup>58</sup>

St John's, Smith Square did not in the end, get an organ until 1751. According to a history of 1820,<sup>59</sup> St Philip, Charleston, founded in 1723 claimed to have the Coronation organ: 'The Organ was imported from England, and had been used at the Coronation of George II.' This might have been the old Smith organ from the Abbey, unless the writer is confusing the issue with the interest St Michael's parish showed in a later coronation organ in the

<sup>55</sup> *London Evening-Post*, 3-6 Feb. 1728

<sup>56</sup> Westminster Abbey Muniments, Chapter Book 8

<sup>57</sup> *London Evening Post*, 25-27 June 1728

<sup>58</sup> *Daily Post-Boy*, 4 August 1729. St John's, Smith Square did not, in the end, get an organ until 1751.

<sup>59</sup> Frederick Dalcho, *An historical account of the Protestant Episcopal Church in South Carolina*, (Charleston, 1820), 121

<sup>47</sup> W.J. True, *A Ramble Round Wigan Parish Church* (1901), 2nd edition ...*With an added Appendix on the Organ and Organists*, (Wigan 1924), 114-121

<sup>48</sup> Royal College of Music MS 1161, f. 119

<sup>49</sup> Volume 2, 246

<sup>50</sup> Joshua Toulmin, *A history of Taunton, in the County of Somerset*, 2nd edition, enlarged by James Savage (Taunton, 1822), 135

<sup>51</sup> Hopkins and Rimbault, *The Organ*, 3rd edition (London 1877), Rimbault's part, 137

<sup>52</sup> Volume 5, 13

<sup>53</sup> Paul Tindall, 'New Sources for the eighteenth century: organ-builders from English newspapers, I (to 1775),' *The Organ Yearbook XXXIX* (2010), 31

<sup>54</sup> Lord Chamberlain's Warrant Book, National Archives LC5/18, 15-16, 37

1760s: see below. Charleston is an important town in the Plantations, and Jordan also exported several organs to Barbados.

'The New Organ by Mr Shrider and Mr Jordan was open'd on the 1<sup>st</sup> of August 1730, by Mr Robinson'<sup>60</sup>

### Christopher Shrider junior

Shrider resigned as King's organ maker in favour of his son in 1740, and advertised a few small organs from Charles Street the following year.

*Daily Post*, Friday 19 December 1740

'Last week Mr C. Shrider junior was appointed Organ Builder in Ordinary to his Majesty, in the room of his Father, who has resign'd.'

*London Evening Post*, Thursday 9 April 1741

'To be SOLD, at an easy Rate. Several new Organs of various Sizes by the Maker, Christopher Shrider, sen. at his House in Charles Street near Whitehall.'

*Daily Advertiser*, Friday 6 January 1744

Auction: Mr. Cock, Great Pizza Covent Garden 'A fine Chapel ORGAN, made by Mr. Schryder, in a carv'd Mahogany Case.'

Shrider was buried at St Ann, Soho on 31 May 1751, from 'Castle street.'<sup>61</sup>

<sup>60</sup> Precentor's Book, Westminster Abbey Muniments 61228B, 10

Christopher Shrider junior was admitted to Westminster School in January 1729 (NS) at the age of 12,<sup>62</sup> so he was born c. 1717. He seems to have been even less active than his father, though he must have provided an organ for George III's coronation in 1761, since the parishioners of St Michael's, Charleston thanked their London agent Charles Crockatt for enquiring about it in the 1760s.<sup>63</sup>

Shrider junior died in 1763:

*Lloyd's Evening Post*, Monday 17 October 1763

Deaths, 16<sup>th</sup>: 'Mr Christopher Shrider, Organ-maker to his Majesty and organ-tuner to St. Peter's Westminster, St. Margaret, St. Paul Covent Garden and to Oxford-street chapel, at his house in Smith street, Westminster.'

His position as King's organ maker passed swiftly to John Byfield II,<sup>64</sup> and as tuner to the Abbey to Thomas Knight.<sup>65</sup>

<sup>61</sup> Westminster Archives, St Ann Soho burial register 1744-59

<sup>62</sup> G.F. Russell Barker and Alan H. Stenning, *The Record of Old Westminsters up to 1927*, (London 1928) 847

<sup>63</sup> George S. Holmes, *The Parish Church of St Michael in Charles Town*, (Charleston, 1887), 15. For Crockatt see BIOSRep. 35:2 (April 2011), 58-59

<sup>64</sup> *Public Advertiser*, Monday 14 November 1763

<sup>65</sup> *Lloyd's Evening Post*, Saturday 22 November 1763

## ORGAN FESTIVAL AT ST JAMES MUSWELL HILL 13-15 October 2011

### MUSIC TO THE EARS – OF ALL

Following the restoration of Harrison & Harrison organ at St James, Muswell Hill, the three-day festival will include recitals by Jennifer Bate OBE and David Briggs and a concert given the the Kings Chamber Orchestra alongside events for all the family.

Further details from [www.st-james.org.uk](http://www.st-james.org.uk)



# Joint Organ Advisers & BIOS Durham Conference 2011

Tuesday lunchtime 30th August to Friday lunchtime 2nd September



Staying at

**St. Chad's College, DURHAM** <http://www.dur.ac.uk/StChads/>

**Programme** [correct at the time of publication, but may be subject to change at the organisers' discretion]

## Tues Aug. 30th

- From 13.00 Arrival and Registration (no lunch)  
14.00 Meet in Chapel for Welcome and Introduction  
14.15 "Introduction to Durham Diocese" - Roger Norris [Durham DAC]  
15.00 "Organs of the Diocese" - Richard Hird [Durham DOA]  
16.00 Tea [Quad]  
16.30 Church Building Council update - Dr. David Knight [CBC]  
17.15 "Closed Churches and their contents" - Dr. Jeffery West [CBC]  
from 18.30 Bar in Quad  
19.00 Conference Dinner [Hall] - speaker: The Dean of Durham

## Wed. Aug 31st

- 08.00 Breakfast [Hall] [pick up packed lunches]  
09.15 Coach leaves from New Elvet for visits  
[Introductions and demonstrations at each church]  
09.30 **Ferryhill** [2m: c.1870 Brindley, transplanted H&H 1994]  
Introductions; Philip Deane to demonstrate;  
11.15 **Whitworth** [1m: 1886 H&H, restored 2011]  
Richard Hird to demonstrate; short talks incl. RDH [THarrison]  
Incl. [12.45] Eucharist with hymns - officiant Rev.Lynda Gough;  
13.20 Lunch at Brancepeth [indoors/outdoors; hot drink and necessary  
facilities available]  
13.45 resume session with **Brancepeth** [3m: c.1870 Willis, transplanted  
H&H 2005]. James Lancelot to demonstrate; short talks: Chris  
Downs [the church restoration], RDH [the organ's history]  
16.00 **West Auckland** [2m: 1862 Postill [Great] + c.1910 Nelson  
[Swell]; rebuilt PPO 2009]. Paul Hale to demonstrate; short talks:  
Geoffrey Coffin & Paul Hale [history and restoration of the organ]  
Concluding Talk on the "Changing role of Organs Advisers": Roy Massey,  
and **Panel discussion**.  
from 18.30 Bar in Quad  
19.00 Dinner in College [Hall]  
20.30 Cathedral organ demonstration with James Lancelot.



# The British Institute of Organ Studies Conference [joint with Organ Advisers]

30th August to 1st / 2nd September 2011 at St Chad's College, Durham

## BOOKING FORM

Name .....

Address .....

Postcode .....

Phone (home) ..... (mobile) ..... Email .....

Tick below

Either: I wish to book a place for the whole conference, Tuesday post lunch to Friday pre lunch, to include accommodation (3 nights in single room) and all meals at **A** £260, or **B** £290 (en suite): Tick for Friday lunch if you would like to stay for it (£10):

<b>A</b>	<b>B</b>	Fri lunch £10
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Or: I wish to book a place Tuesday post lunch to Thursday post lunch, to include accommodation (2 nights in single room) and all meals at **A** £230, or **B** £250 (en suite):

<b>A</b>	<b>B</b>
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Or: I wish to book a place for the conference with different arrangements from the above [please discuss your arrangements and appropriate cost with the organisers before sending in this Form].

Does any lack of mobility mean that if possible you'd like a ground floor room? **YES / NO**

Any special dietary requirements, or any other special requirements or requests? (if so, please give details overleaf)

Please return this Booking Form to Paul Hale by Saturday 6th August, with your full remittance please. [NB: Anyone unable to make payment by this deadline should send in the Form having agreed with Paul an alternative time of payment]

Cheques should be made payable to *Diocesan Organ Advisers Conference*, or

Payment by BACS can be made to *Diocesan Organ Advisers Conference*, Sort code 30.93.90, Account number 00706945, Lloyds TSB (Harpenden). Please include your name (and organization) in the reference field and inform Paul Hale that payment has been made.

Signed ..... Date .....

Please return this form to: Paul Hale, [REDACTED]

**BRITISH INSTITUTE OF ORGAN STUDIES  
STUDY DAY AT ST MARK, NORTH END,  
PORTSMOUTH  
SATURDAY 1 OCTOBER 2011**

**'THE NEO-CLASSICAL ORGAN IN ST MARK, PORTSMOUTH, IN CONTEXT'**

This Study Day coincides with the 40th anniversary of the church building and the HNB neo-classical 3 manual organ in St Mark's, 10-12 Derby Road, North End, Portsmouth, PO2 8HR.

The Day will explore the 'neo-classical' concept and its historical basis, the design philosophy and execution of the St Mark's organ and similar HNB instruments. The St Mark's Church choir will perform two anthems written for the church - 'O praise God in his holiness' by Charles Macpherson, for the dedication of the rebuilt organ (R&D rebuild of Walker) in the old church in 1924 and Blake's 'The Lamb' written by Philip Drew with the present organ in mind. The suitability (or otherwise) of this style of instrument for accompanying Anglican worship is one of the topics which will be explored. The Day will end with a recital by Paul Hale.

The original St Mark's Church, on the corner of London Road with Derby Road, designed by Arthur Blomfield was opened in 1873. By the 1960s the church was faced with increased costs for heating a large and draughty building, which needed a lot attention and the Church Committee made the decision to replace the old Church. The site of the old Vicarage was used for the construction of a new church building, designed by John Wells-Thorpe, which opened in 1970. In 1972, a new Hill, Norman and Beard organ, with an architectural case by Herbert Norman, was built and installed (IHIP/25).

**Draft Programme (Subject to Confirmation)**

- 10.20 *Registration and coffee*
- 10.50 Welcome to the church and parish by a member of staff
- 11.00 Re-planning the RFH organ and evaluating its impact after 50 years – *William McVicker*
- 12.00 Demonstration of organ & Brief history of St Mark's, its organs, organists and musical tradition – *Philip Drew*
- 12.45 Demonstration Piece sung by St Mark's Choir accompanied on the organ
- 13.00 *Lunch (and opportunity for attendees to try the organ)*
- 14.00 The design philosophy and construction of the St Mark's organ with reference to other HNB work of the period - *John Norman*
- 14.45 Congregational singing of a hymn accompanied by the organ
- 14.50 Maintaining the instrument – *Geoffrey Griffiths* followed by Panel discussion on the St Mark's organ and its effectiveness – *All Speakers and Paul Hale*
- 15.30 *Tea*
- 16.00 Recital - *Paul Hale*

**BRITISH INSTITUTE OF ORGAN STUDIES  
STUDY DAY AT ST MARK, NORTH END,  
PORTSMOUTH  
SATURDAY 1 OCTOBER 2011**

**'THE NEO-CLASSICAL ORGAN IN ST MARK, PORTSMOUTH, IN CONTEXT'**

**BOOKING FORM**

Please reserve a place for me at the BIOS Day Conference at St Mark, North End, Portsmouth on Saturday 1 October 2011 at £18.00.

*Cheques should be made payable to 'BIOS'.*

**Please fill in a separate booking form (or photocopy) for each person**

Name (including title).....

Address.....

.....

Tel (Eve)..... Tel (Day).....

Mobile:..... e-mail:.....

Dietary Requirements (if any).....

Acknowledgements will be sent by e-mail. If you do not have an e-mail address, and require an acknowledgement, please send an SAE with your booking form.

**Please return this booking form (or a photocopy) to:**

**Melvin Hughes, BIOS Meetings,**



**CALL FOR PAPERS - RECENT RESEARCH IN ORGAN STUDIES**

**BERNARD EDMONDS RESEARCH CONFERENCE**

**THE BARBER INSTITUTE, UNIVERSITY OF BIRMINGHAM**

**SATURDAY 25 FEBRUARY 2012**

Proposals for papers are invited for the British Institute of Organ Studies *Bernard Edmonds Recent Research Conference* at the Barber Institute, University of Birmingham, on Saturday 25 February 2012.

Proposals should present some recent research into aspects of organ history, including music and performance. A broad range of subjects are encouraged and papers on organs and organ builders, including British organ-builders working overseas and organs built in Britain by foreign organ-builders, will be welcomed alongside papers more broadly based.

Papers should be around twenty-five minutes in length, and the use of musical and pictorial illustrations is encouraged. Students are encouraged to apply for short slots if they wish to present initial research findings.

Proposals will be reviewed by a panel including Professor Peter Williams. The authors of successful proposals will be notified by 30 September 2011.

A summary proposal of 200 words, along with a brief biographical note, should be sent by 31 August 2011 to:

**Melvin Hughes,**

[REDACTED]

[REDACTED]

[REDACTED]

# BIOS MEETINGS AND CONFERENCES 2011–2012

## Tuesday 30 August to Friday 2 September 2011

*Residential Conference, St Chad's College, Durham* –this is a joint DOAs/BIOS Conference. See pp. 87-89

## Saturday 1 October 2011

*Study Day at St Mark, North End, Portsmouth* – Celebration of the 40th Anniversary of the Church and the Hill, Norman and Beard organ. The Conference will explore the history of St Mark and its musical tradition; the context and design philosophy of the organ and the suitability of neo-classical organs to accompany Anglican liturgy. Participants expected to include Philip Drew, Geoffrey Griffiths, William McVicker, and John Norman with a Recital by Paul Hale. Programme and Booking Form are to be found on pp. 90-91.

## Saturday 19 November 2011

*Day Conference & AGM at Westminster Central Hall* - The Conference will focus on the restored Grand Organ and on the music of the Methodist Church. Topics will also cover the work of the Methodist Advisory Service and the music of William Lloyd-Webber. Participants are expected to include: Martin Ellis, Revd Dr Lord Leslie Griffiths, Graham Jones, William McVicker, Malcolm Starr and Mark Venning with a recital by Gerard Brooks. A Programme and Booking Form will appear in the *BIOS Reporter* (October 2011)

## Saturday 25 February 2012

*Bernard Edmonds Recent Research Conference*, Barber Institute, University of Birmingham. See call for papers on p. 92.

## Future Conferences 2011/2012

Day Conferences are being planned at:

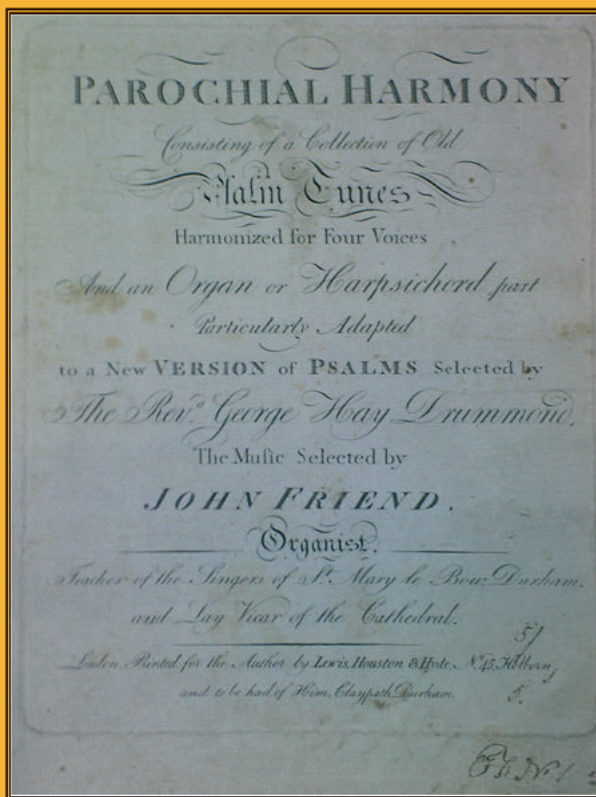
- St Swithun, Worcester
- St Margaret of Antioch, Crick, Northampton
- St George, Southall

**Ideas for future Conferences are always welcome.**

**For further information please contact:**

**The Meetings Officer, Melvin Hughes**





## AIMS OF BIOS

To promote objective, scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.

To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.

To work for the preservation, and where necessary the faithful restoration, of historic organs in Britain.

To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote, in Britain, a greater appreciation of historical overseas schools of organ-building.